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Returns." If there are still teachers of science who regard the humanities as their foes, and if there are still teachers of the modern languages and literatures who think that the ideal education can dispense with the ancient classical languages and literatures, they will do well to read Professor Gayley and those for whom, through his book, he is the spokesman. If the current of popular agitation is not in some way stemmed, we shall soon find our public-school system incapable of anything but the most superficial liberal training. Nor will the matter stop there: the lack of idealism in the realm of liberal education is sure to be reflected in the realm of vocational training; and the spirit that is satisfied with second- and third-class general culture will be followed by the spirit that is satisfied with second- and third-class professional and technical training. The worshiper of the idol of Quick Returns saves his time to lose it.

*Live Issues in Classical Study.* By KARL POMEROY HARRINGTON. Boston: Ginn & Co., 1910. Pp. 76. \$0.75.

In fluent, tasteful, and pleasing style, and not without a touch of humor now and then, Professor Harrington writes four interesting chapters on "Dry Bones and Living Spirit," "A Fair Chance for the Classics," "The Latinity Fetish," and "The Use of Translations."

The fourth chapter and, to a somewhat slighter extent, the third concern the classical teacher almost exclusively, and may be disregarded by the general reader, but the first and second are of interest to teachers of all subjects and to the educational world at large. In them we have not only a presentation of the case for the ancient classics; the real significance of these chapters is that they are an exposition of what may be termed the New Classics. Professor Harrington may not have set out consciously to emphasize the fact, but his book is one of many manifestations of the existence of a new classical training. By this is not meant a change of subject or of method so much as a broadening and deepening of content and a facilitation of method, to be seen in preparatory schools in the better quality of the textbook, the increase of illustrative apparatus, and the richer cultural equipment of teachers, and in the college in the greater emphasis upon literature as distinguished from philology in the narrow sense, and in the broadening of the study of Greek and Latin literature by the interweaving of instruction in classical art and archaeology, and Greek and Roman life. Classical study, without losing its disciplinary character, and without ceasing to concern itself first of all with language and literature, has come to mean the study of classical civilization in its main phases.

For this change in the spirit of classical instruction a variety of causes may be mentioned: the recent abundance of archaeological activity; the increase in European travel, especially on the part of teachers; the greater accessibility of classical remains, both in Europe and America; the number and comparative cheapness of photographs, lantern slides, casts, and other illustrative material; above all, the influence of the American School of Classical Studies at Rome, which for twenty-five years has made possible for graduate students and college teachers of the classics the inspiration of contact with the monuments of classical antiquity on classical soil. Let those whose knowledge of instruction in Latin is based on an experience of a score of years ago, and who remember it only by

paradigms and the grind of grammar, or those who condemn the study of Latin on the basis—as most adverse critics do—of second- or third-hand acquaintance with it, take the trouble to investigate by going into an approved high-school or college classroom today. They will not find perfection, of course, either in subject or teacher; but they will find a dignified and worthy subject, full of interest to the pupils, and lending itself to clear, orderly, and incisive presentation, and they will find a teacher filled with enthusiasm. Lacking the opportunity of investigation at first hand, let them read Professor Harrington's book.

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*Composition in Narration.* By JOSEPH RUSSELL TAYLOR. New York: Henry Holt & Co., 1910. Pp. 129. \$0.80.

*Short Themes: A Freshman Manual for the First Semester.* By ARTHUR HUNTINGTON NASON. 2d ed. University Heights, New York: Published by the Author, 1910. Pp. viii+187. \$1.25.

*The Forms of Discourse; with an Introductory Chapter on Style.* By WILLIAM B. CAIRNS. Revised ed. Boston: Ginn & Co., 1909. Pp. xiv+358. \$1.15.

*Writing and Speaking.* By CHARLES SEARS BALDWIN. New York: Longmans, Green & Co., 1909. Pp. xvii+445.

There may be nothing new to be said in a textbook of rhetoric, but there are different ways of saying the old things. These four books, written for colleges, are made predominantly on one or the other of the two general theories that may lie behind books of this kind: that the student is to be stimulated, or that he is to be informed. Mr. Taylor's book on narration, made on the former theory, is perhaps the most successful of the four. It has so whole-heartedly the courage of its convictions, and is written with such energy and simplicity, that it quite notably makes its point. The subject helps it, no doubt; narrative is stimulating, and is, in itself, helped more by high spirits and enthusiastic imagination than any other kind of writing. But the book does more than encourage: it follows the procedure of narration from the first processes of collecting material, to the ultimate processes of bringing the imagination to bear, with a sane insistence upon the fact that narrative must be worked out, not for "effect," but to reveal the genuine human values in event and situation. What is most stimulating in the book is the fact that the illustrations are the writer's own; the student seems to be present at the very creation of the thing he is going himself to essay. He sees the process; he sees the results; and he sees that they are good. The attempt has the fine audacity, tempered by good judgment, that seizes and stimulates the reader's impulse and imagination.

Mr. Nason's book on *Short Themes* has something of the same purpose; or as much of it as would be retained if we should use the word "batter" instead of "stimulate." Written expressly for college Freshmen it makes a spirited attempt to adjust its treatment to its audience. It is unhackneyed, full of anecdotes of the popular college kind—bait upon which the unwary may nibble and be caught on the hook of instruction. The notable result is a matter of